IFAR reports

Volume 11, Number 1
January 1990

Formerly the Stolen Art Alert and Art Research News

Himalayan Hoard Recovered
Arrests in Pennsylvania Heirloom Burglary
Japanese Art Theft in Haifa · Haring Poster Problem

18-19th century Inro. Lacquer with carved ivory inlay. Among 214 objects stolen from the Museum of Japanese Art in Haifa, Israel.

IFARreports
incorporating *Stolen Art Alert*

Volume 11, Number 1
January 1990

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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Subscription and Membership Information:
Individual Subscriber $50, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas subscribers add $20 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings): Individual $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings): *Member*: Individual $250, Corporate $1,000; *Patron*: Individual $1,000, Corporate $5,000; and *Benefactor*: Individual $5,000, Corporate $10,000.

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Himalayan Hoard Recovered

Los Angeles, CA

Sharing her enthusiasm and expertise in Tibetan art with a friend brought a great deal of grief to Dr. Jane Werner. She was the founder of the Tibetan Society and its director in 1978 when she befriended a young man who declared himself to be a collector of Tibetan and Nepalese art. Craig Warner was invited to see Dr. Werner's own fine collection of artifacts—Buddhas, Buddhist figures and deities of gilt copper or bronze, some set with semi-precious stones, mandalas and bells, and pictures painted on brocade, silk and linen. He became a frequent visitor to her Upper East Side home in Manhattan.

On Christmas Day 1978, while Dr. Werner was away, her home was burglarized. At that time 58 Tibetan and Nepalese works of art were taken (Art Theft Archive Newsletter, Vol. 1, no. 2, Feb. '79, and Stolen Art Alert, Vol. 5, no. 5, June '84). Although loath to do so, she had to suspect the young man.

The New York Police Department talked to Warner but at their request for a polygraph test, he refused. Shortly after, he disappeared from the New York area.

Towards the end of last year the Los Angeles Police Department received a letter from a friend of Dr. Werner. In it, the circumstances of the burglary were briefly set out. The letter also suggested that Craig Warner was living in the L.A. area as his name had appeared on a list from a local organization involved with Tibetan culture.

Detective William Martin took up the case and he spoke with Dr. Werner. Det. Martin stated, "Victim Werner followed up this conversation with a letter explaining the situation, a copy of a New York City Police Department bulletin picturing items stolen from the theft and an International Foundation for Art Research magazine article telling the story of the theft with pictures of stolen art and a book containing photographs of the stolen items ."

Armed with all this information Det. Martin wanted to talk to Craig Warner.

Detectives checked the Department of Motor Vehicles' records to find Warner's current address. They found not only that, but also three misdemeanor traffic arrest warrants, just what they needed to visit him officially—it was their duty to serve those warrants, wasn't it?

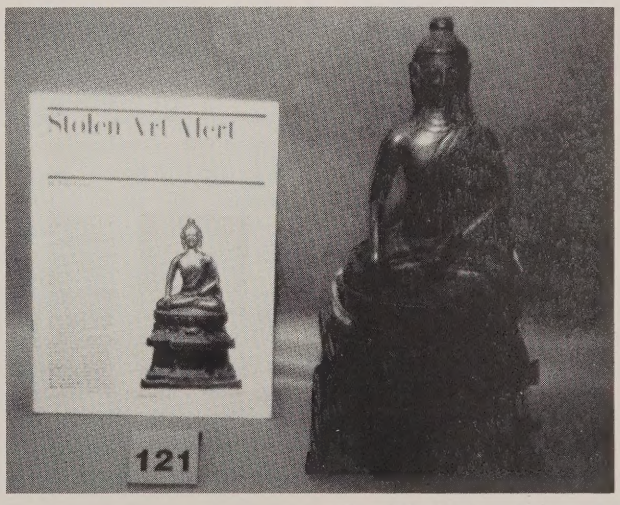
Det. Martin and his partner Det. Hrycyk found no one at home at 1100 S. Plymouth Blvd. on November 29, 1989. But they talked to the neighbors. An eighty-year-old woman named Mary owned the house, and her friends were most concerned for her safety. They said a young man named Craig was staying there and appeared to be living off Mary's money. One woman said she had seen statues in the house.

When detectives returned the next day, Warner was home, and he gave them permission to search the house. Displayed there was a bronze statue that looked like one stolen from Dr. Werner. Asked where he had got it, Warner said that he had bought it from Dr. Werner in New York for $3,000.

Det. Martin confronted Warner; he said the art appeared to be stolen and where was the rest of it? And Warner showed the detectives. There were artifacts hidden in the drawers of the livingroom furniture and Bill Martin's colleague, Det. Sparks, found more works of art in two footlockers in the trunk of Warner's car. Then tapestries and paintings were found. Finally, every stolen treasure was recovered.

Warner was placed under arrest for receiving stolen property and for the traffic offenses.

Margaret I. O'Brien



Det. Martin took this photograph of the recovered 10th century Gautima Buddha *next to the IFAR publication which reported it stolen in 1978.*

IFAR Staff in Review, 1989

It was a busy year in IFAR's offices as a growing awareness and need of the foundation's services generated more calls for assistance than ever before.

In the theft department, Margaret O'Brien coped with several major thefts and produced special mailings relating to stolen art items from the series of American museum thefts in the winter, a private collection in New York City in March, and in the fall, for items missing from the Southwest Museum. IFAR's Art Theft Alerts are increasingly effective because of new arrangements with Christie's and Sotheby's. Leading executives from both houses sit on IFAR's Board of Directors, and their cooperation is most helpful. The alerts were sent to subscribers to certain sales catalogues at the two auction houses as well as to *IFARreports* subscribers. Ms. O'Brien managed to add all this to her workload while improving the publication schedule and appearance of *IFARreports*.

In late September, Ms. O'Brien attended a seminar on the "Anatomy of Art Insurance" held at the College of Insurance in New York City. Hypothetical cases were presented by Robert Weiner, Esq. and by Harold Smith of Smith International Adjusters. In both cases, IFAR would have had an important role to play. Ms. O'Brien answered many questions for the participants who included underwriters, museum registrars and risk management officials, as well as appraisers and adjusters.

On any day, Ms. O'Brien is in contact with many people who will prove indispensable in a future case. So we were very pleased that two detectives recently assigned to the new Art & Antiques Squad at Scotland Yard visited IFAR on their first trip to the States to learn about the scope of our information collecting activity and discuss ways of improving cooperation across the Atlantic.

Virgilia Pancoast's department kept IFAR in touch with leading experts from California to Switzerland, as the authentication service took on a diversity of works of art. Always in demand for advice and consultations, Ms. Pancoast agreed to appear as a witness for the prosecution in the Honolulu fraud trial of Center Art Gallery now in progress. She will report on the trial at its conclusion. During the fall, Ms. Pancoast gave a repeat performance at a graduate course on Research Techniques taught by Evelyn Samuel at the Fashion Institute of Technology in New York City and in December spoke on the authentication service at the New York chapter of the Appraisers Association of America.

In 1989, both Ms. Pancoast and Constance Lowenthal, IFAR's executive director, shared the writing of a column, "The IFAR Report" for *Art & Auction* magazine. IFAR has contributed this page for several years, and it produced much favorable comment, but in late 1989, Amy Page, the magazine's new editor-in-chief, informed us of a change in format. IFAR will now contribute an occasional item to the "Around the Block" section of *Art & Auction*, and we look forward to a good continuing relationship with this flourishing publication.

Among the highlights of Constance Lowenthal's year were the success of her "Art Crime Update" on the Leisure and Arts page of *The Wall Street Journal*, and an invitation from Interpol, Washington to attend a December conference on art theft and the illicit traffic in cultural property co-sponsored by Interpol and Unesco in Lyons, France. IFAR was part of the United States delegation, and a report on this very useful meeting will appear in the next issue of *IFARreports*. In November, she lectured on art crime at The Woman's Club in Richmond, Virginia and in Florida at the Hokin Gallery for Brandeis University. Again this year, the executive director spoke to law school students of Professor Franklin Feldman at Columbia University School of Law and of Professor Geoffrey Scott at Dickinson School of Law. She also appeared on panels at the Art News Conference in New York in April and at the American Association of Museums meeting in New Orleans in June.

It was a year for increasing media attention to IFAR and the issues addressed by our information services. The IFAR staff was frequently interviewed for and quoted in many publications, including *Newsweek* and the *Los Angeles Times*. The widely reported trial in Indiana of the case of Cyprus v. Goldberg in which Constance Lowenthal was deposed brought calls from *The New York Times, The Times* of London, and several interviews on the Cable News Network and on National Public Radio. IFAR is grateful to William Honan, the editor who covered the trial for *The New York Times*, for suggesting IFAR as a subject for an article in the paper's Sunday supplement of November 12th. Reprints were sent out with the December issue, and additional copies are available from IFAR.

Further official recognition came in the unexpected form of a plaque from the FBI. It is inscribed, "Presented to the Girls at I.F.A.R. in appreciation from your friends at the FBI, October 21, 1989." Like everyone, the IFAR staff like to be appreciated, but our girlhood feels pretty remote from the vantage point of our present-day professional activities.

Constance Lowenthal

Arrests in Heirloom Burglary

Wayne, PA

Mr. and Mrs. Brinton Coxe Young did everything possible in their search for paintings, a chandelier and furniture valued at $500,000 which were stolen from their house in Wayne, PA last September. Mrs. Young sent over a hundred photographs to galleries, she contacted IFAR to publish the missing items in *IFARreports* and even consulted psychics to suggest the whereabouts of her treasures. She offered a reward of $500 for the return of each painting and $1,000 for the chandelier.

Most of the paintings were by Charles Morris Young (1869-1964). He was a regional landscape painter who studied at the Pennsylvania Academy of Fine Arts and Mr. Coxe Young's father. A fire in 1962 destroyed 185 of his works, and now nineteen of his few remaining works had been stolen. The chandelier was one of three made in 1815, a second one hangs in the Richmond Room of the American Wing of the Metropolitan Museum in New York. The furniture was a wedding present to Mr. and Mrs. Coxe Young from descendants of George Harrison of Philadelphia and once bore labels of the New York cabinetmaker Charles-Honoré Lannuier.

Det. Charles D. Myer of the Tredyffrin Township Police Dept. thought the thieves knew what they wanted to take from the unoccupied house. They broke in through french doors at the back of the building and apparently spent many hours choosing their loot. Afterwards only two people in the area came forward with descriptions of a circling car and suspicious characters loitering about. The leads were slender indeed.

At 11 p.m. on the night of Nov. 26 a burglar alarm went off in a Bucks Co. police station. Detectives got to the house in time to see two figures disappear into the night. A car was left in the driveway.

Although most of the paintings by Charles Coxe Young were recovered, this one, Yarnall Cottage, *and two others are still sought.*

The next day a Bernard Schmid reported the theft of his 1978 Ford motorcar to the Norristown Police Dept. The number was that of the car left in the driveway at the site of the theft.

The Norristown police knew of the burglary the previous night, and the abandoned car so they had a long talk with Schmid. Schmid confessed to the burglary and went on talking — about a stash of goods he had in his apartment in Norristown. Off everyone went and Det. Myer told IFAR, "there were all these paintings about the apartment, in the passage against the walls, in the kitchen, and the chairs with a cat on them — they didn't know what they had." But Det. Myer knew they were the pieces from the Young house.

When Schmid (with his girlfriend, Julie Varady, and an associate, Mark Forster) had made their selection, it seemed that they had known the best pieces to steal. But the way they had treated the pieces belied any knowledge of their importance. "It's not vandalism," said Det. Myer, "it's carelessness." It was clear that paintings had been ripped from the wall, the backs of chairs had been broken and in dumping the chandelier into a truck, it had disintegrated into a pile of dismembered and smashed pieces.

Why had the trio burgled the Young house? Schmid said that the house looked uncared for and the paintings all cracked. He looked upon himself as a Robin Hood. . .robbing the rich to give to the poor at Christmas time! "Hrumph," responded Det. Myer to this assertion, "He's a burglar!"

So, Mrs. Young has back her destroyed chandelier, her broken furniture and most of her paintings. Schmid had sold some of the paintings and they are catalogued as sought in this magazine (no. 6-8). Silver (no. 164, 166-67), porcelain and jewelry are also still sought.

Schmid and Varady have been arraigned and their hearing is set for January 31. They are charged with burglary, criminal trespassing, theft by unlawful taking, receiving stolen property, criminal mischief, conspiracy and solicitation. Forster is similarly charged with the exception of the criminal solicitation. He is cooperating with the police investigation, has had his arraignment and has waived his hearing. The police now seek a fourth man only known as Gabriel.

M.I.O.

Redouté and Others Plucked from Trash Can

New York, NY

There are stories of finding the great work of art at a garage sale but finding it in a garbage can is a new one on us. Yet that is exactly where a group of stolen rare books were found.

Valued at approximately $400,000, antiquarian books and prints were stolen December 4, 1989 from a truck en route to Donald A. Heald, Rare Books and & Fine Art of New York City. Among the books lost were a first edition of *Anatomy of a Horse,* with 24 engravings, by George Stubbs, three volumes, first edition of *Les Roses* by Pierre-Joseph Redouté and Claude Antoine Thory and a folio volume, *The American Indian* by George Catlin.

Donald Heald called IFAR for help and we passed their problem on to BAMBAM, Bookline Alert—Missing Books and Manuscripts, an organization which offers a service for victims of book theft similar to IFAR's service to victims of art theft.

But we thought we would follow up on the theft; when we checked with Detective J. Keenan of the New York Police Department Safes, Lofts and Trucks Squad in January, he had this success story to tell us.

Having robbed the truck, the thieves were apparently so disappointed in their haul that they threw the stuff into a garbage can on the sidewalk! It was retrieved by a passerby who called the trucking company whose phone number was with the packages. "Have you lost anything?" the man asked. Indeed they had, and they told him they'd be glad to reward the finder. But the caller decided to be anonymous and hung up the telephone. However, Det. Keenan knew that the phone call had been made just a block from the site of the robbery.

Tracing the call, he was able to talk to the employer of a man who had just departed for Tampa, Florida. Det. Keenen left a message for the man he believed to be the rare books rescuer to call him back. This he did.

The man and Det. Keenan finally met, and the happy ending is that all the rare books were returned to Donald Heald. The prints are still out there somewhere.

M.I.O.

Rosa Gallica Aurelianensis, *a plate from Pierre-Joseph Redouté's* Les Roses. *Recovered.*

Keith Haring in Kutztown

Last December, the International Foundation for Art Research (IFAR) received a telephone call from James Carroll, director of the New Arts Program in Kutztown, Pennsylvania. He thought he might have a problem with forgery or fraud relating to a poster made in 1984 for a program called the Kutztown Connection. He had an appointment the next day with a dealer who wanted to show him a large number of signed posters. The artist, Keith Haring, had signed about 300 (some in red felt tip pen) in 1986 and only about eighty had been sold. Carroll's organization still had the rest of the signed ones. How could a large group of signed posters be available? Since the ones Haring signed were sold for $25 and the unsigned ones for less, why was the asking price over $1,000? IFAR put Mr. Carroll in

Poster by Keith Haring, 1984. Some have recently appeared with false signatures.

Recoveries

touch with Haring's attorney, Peter R. Stern of Berger & Steingut, and the story began to unfold.

According to Mr. Stern, the works in question were apparently doctored Kutztown Connection posters with added false Haring signatures in red felt tip pen. After speaking with Mr. Haring's office, the dealer is said to have returned most of the doctored posters to his source. Another dealer in the Kutztown area is believed to be offering as prints posters with the writing cut off, bearing signatures and limited edition numbers. Haring's poster for the Kutztown Connection was neither numbered nor published as a limited edition. A source close to the artist told IFAR Haring never produced a print version of the poster. Mr. Stern also told IFAR that he has seen fake certification of "100 prints" on false Keith Haring Inc. letterhead with a false Haring signature. He says Mr. Haring would not refer to the poster as a print.

Mr. Haring is concerned about the situation and wants the public to be aware of the altered posters and of his original intentions in creating this image just for the Kutztown Connection poster. In view of the confusion, the New Arts Program in Kutztown has now added its stamp to the back of the Haring posters still in its possession and has numbered them, also on the back.

C.L.

Paintings, Pastels, Mixed Media Works, Watercolors

BUONACCORSO, Niccolo di. *The Mystical Marriage of St. Catherine and the Crucifixion.* Tempera on panel, gilded background and frame. 61.0 x 41.0 cm. A hinged diptych. *87.234. Aquila, Italy. Mar. 6 '87. (*IFARreports*, Oct. '87, no. 718)

BREWSTER, Anna Richards (b. 1870). *Portrait of A.H. Thorndike,* 1929. Oil on canvas. 104.8 x 84.5 cm. Signed in lower left: "AR Brewster 1929." *88.24.1. New York, NY. Nov. 6 '87. (*IFARreports*, Jan. '88, no.2)

BREWSTER, Anna Richards (b. 1870). *Portrait of G.C.D. Odell,* 1930. Oil on canvas. 120.1 x 81.3 cm. Signed in lower left: "AR Brewster 1929." *88.24.2. New York, NY. Nov. 6 '87. (*IFARreports*, Jan. '88, no. 3)

BODMER, Karl (1809-93). *Une Famille d'acrobats,* 1850-63. Pencil on paper. 33.0 x 50.8 cm. Signed, K. Bodmer, in l/l. *89.328. Jackson, WY. Jun. 2 '89. (*IFARreports*, Dec. '89, no. 992)

CRANE, Bruce (1857-1937). *Harvest Rainbow.* Oil on canvas. 64.7 x 76.2 cm. Signed in l/l: Bruce Crane A.N.A. *89.333.1. Garden City, NY. Jul. 27 '89. (*IFARreports*, Dec. '89, no. 940)

DYCK, Anton van, copy of (1599-1641). *Cupid, Victor of the Universe,* 1624-30. Oil on canvas. 121.0 x 91.0 cm. *87.271.1. Waterloo, Belgium. May 17 '87. (*IFARreports*, Nov. '87, no. 773)

WATTS, Robert (1923-88). *Untitled,* ca. 1960. 43.0 x 57.5 cm. including borders (not shown). This is the mechanical for the artist's edition of "Jackpost" postage stamps. Directions to the printer in border, irregular edges, bite out of one border, a few minor tears. *89.89. New York, NY. Feb. 13 '89. (*IFARreports*, Mar./Apr. '89, no. 219)

Liturgical

German, 19th century. Processional cross, 1870. Patinated silver-plated copper. Ht. 60.0 cm. Gilt figure of Christ inscribed INRI, a saint at each end of the cross: St. Louis, St. Mary, St. Alexander and St. Helena. *88.547.3. Düsseldorf, Federal Republic of Germany. Feb. 3 '88. (*IFARreports*, Dec. '88, no. 1057)

German, Gothic style. Chalice, ca. 1868. Gilded. On the base an engraved cross of Jerusalem with a Latin inscription referring to a dedication during a pilgrimage to Jerusalem. *88.547.4. Düsseldorf, Federal Republic of Germany. Feb. 3 '88. (*IFARreports*, Dec. '88, no. 1058)

German, Gothic style. Monstrance. Silver gilt. Ht. 80.0 cm. Tower-shaped with 31 turrets and 15 statuettes, six enamel medallions on the base; chased lunula; three diamonds and four rubies on a crescent. *88.547.1. Düsseldorf, Federal Republic of Germany. Feb. 3 '88. (*IFARreports*, Dec. '88, no. 1059)

German, Gothic style. Monstrance. Silver gilt. Approx. ht. 50.0 cm. Tower-shaped with turrets and statuettes. *88.547.2. Düsseldorf, Federal Republic of Germany. Feb. 3 '88. (*IFARreports*, Dec. '88, no. 1060)

Musical Instruments

European, 19th century. Harp. Ivory with wood resonator. Ht. 68.6 cm. Head of a young prince carved on the pillar, and a fleur de lys motif etched overall. *89.325.2. New Haven, CT. Jun. 14 '87. (*IFARreports*, Dec. '89, no. 1044)

Oriental Art

Recovery of Tibetan and Nepalese artifacts. See "Himalayan Hoard Recovered," Los Angeles, CA. Page 6, this issue. (*Art Theft Newsletter*, Feb. '79, nos. 48-74.) (*Stolen Art Alert*, Jun. '84, nos. 933-977.)

Corrections

We're Sorry...

In "A Rubens Reappraisal," (*IFARreports*, October/November, 1989, p. 3), IFAR identified Professor Julius S. Held as the expert with whom we consulted for an opinion on a painting, *Head of an Old Man*.

We wish to express our regret for neglecting, in this instance, to ask Professor Held, who is a member of our Art Advisory Council, if his name could be used. We apologize to him for any embarrassment or inconvenience this may have caused.

Please note:

IFARreports, Sep. '89, no. 782-84.

There has been a correction of the medium of these works. They are stipple engravings.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

St. Augustine, FL

The historic Prince Murat House in St. Augustine, FL, which the Museum of Fine Arts and Sciences, Daytona Beach, is restoring as it is a promised gift, has been burglarized. Rugs and paintings and other antique artifacts valued at $110,000 were taken.

Wisely, the director of the museum, Gary L. Libby, sent out an alert to rug dealers in the central Florida area asking them to be on the lookout for the stolen items.

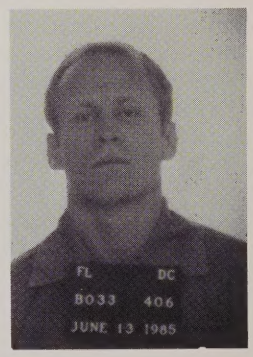
Response came from a dealer in Melbourne, FL who had recently purchased a rug that appeared to be on the "stolen" list. Photographs were compared and a recovery was declared.

The police had just begun to pursue the suspect's trail when the man visited the Melbourne dealer again. The man offered a painting for sale and said he had two more in Orlando. A deal was struck and the man was to return at a set time to get his money. The police planned to be there. But the man was smart, he returned to the dealer earlier than his appointment, and eluded the police. The dealer confronted the man with the police receipts proving the painting to be stolen. The man ran from the store to a truck and was off, leaving the painting to become recovery number two.

Apollo and Daphne *by Charles Paul Landon. The suspected thief eluded a sting operation to arrest him.*

The police had already recognized the *modus operandi* of the burglary as probably that of a known thief, George Steven Rivera. He had burglarized the same residence in 1976 and had served four years of a fifteen-year sentence for the crime. When shown photographs of Rivera, the Melbourne dealer recognized his visitor.

Now the St. Augustine police seek this man:



George Steven Rivera, alias Steven Jennings, 175 lbs., with brown hair and blue eyes. He is very knowledgable about art and oriental rugs and will often have a buyer selected before stealing items. He was last seen driving a newer model red Corvette and, it is believed, drives rental vehicles.

Will anyone with information about this man please call Det. Arthur Eld at (904) 825-1095 or 825-1070. Or IFAR (212) 879-1780.

Now, all the rugs have been recovered, but the museum still needs the other two paintings back. They are no. 39 and no. 58 in this issue.

M.I.O.

Fine Arts

Japanese Art Stolen in Israel

On the night of November 12, 1989, unknown persons broke into the Museum of Japanese Art in Haifa, Israel. They took some 214 objects of art—inro, netsuke, kashira, tsuba, lacquer boxes, and suzuri baku. All the items were small, averaging 12 cm. in height. The museum, located near the summit of Mt. Carmel, was founded in 1957 by Felix Tikotin, a Dutch collector.

At an Interpol conference in December, the Israeli delegate gave IFAR the list of stolen items and a small number of photographs. In this issue, we have catalogued some items from the theft (see below, numbers 172-187). In our files, we have a complete list available. We urge anyone who suspects that material on the market may originate from the Haifa museum to call IFAR, (212) 879-1780.

Depicting Shoki—the Demon Queller, *this chased, engraved and gold inlay Tsuba was stolen in Haifa.*

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 EARLE, Lawrence Carmichael (b. 1845). *Street Sweeper Boy.* Oil on panel. 49.5 x 33.0 cm. Signed in l/l. *90.2.2. Glendale, OH. Feb. 1 '89.

2 MEURER, Charles (1865-1955). *Winter Snow Scene,* 1948. Oil on canvas. 42.5 x 31.8 cm. Signed and dated in l/r. *90.2.4. Glendale, OH. Feb. 1 '89.

3 RUNGIUS, Carl (1869-1959). *Black Bear.* Oil on panel. 33.7 x 47.0 cm. Signed in l/r. *90.2.3. Glendale, OH. Feb. 1 '89.

4 SHARP, J.H. (1859-1934). *Cheyenne Drummer.* Oil on panel. 24.1 x 38.7 cm. Signed in l/r. *90.2.1. Glendale, OH. Feb. 1 '89.

5 Unknown. *The Dismal Swamp, Virginia.* Oil on canvas. Approx. 76.2 x 61.0 cm. Restored. *90.29.4. Miami, FL. Nov. 30 '89. *Reward.*

6 YOUNG, Charles Morris (1869-1964). *Maine Shore, Mt. Desert.* Oil on canvas. 53.3 x 61.0 cm. Signed. Seascape with orange rocks in the foreground and possibly a mountain in the distance. 90.70.2. Wayne, PA. Sep. 7 '89. *Reward.*

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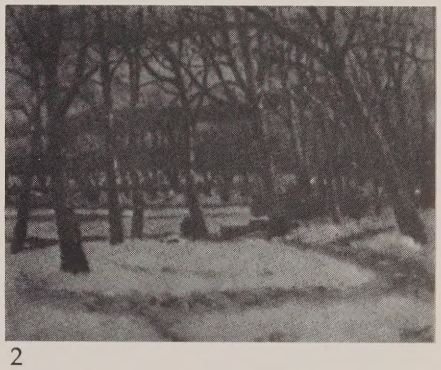

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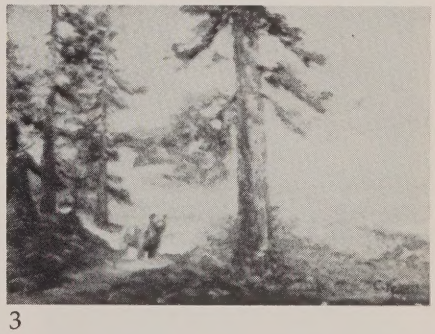

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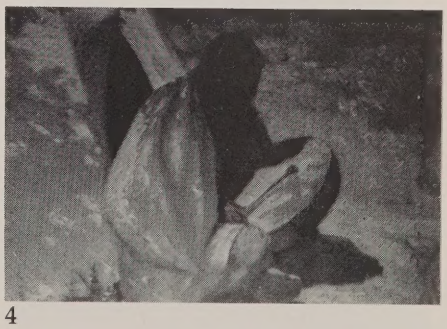

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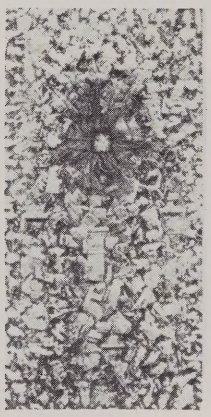

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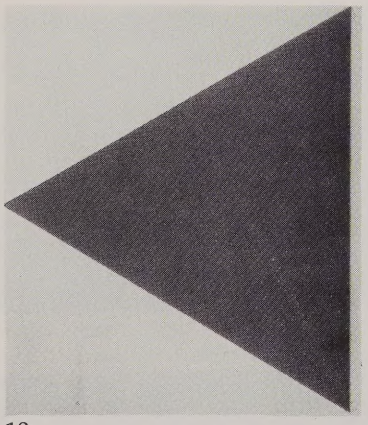

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7 YOUNG, Charles Morris (1869-1964). *Rose Tree Hunt Races*. Oil on canvas. 20.0 x 25.4 cm. A study depicting the paddock and stands with the racetrack in the distance. 90.70.3. Wayne, PA. Sep. 7 '89. *Reward*.

8 YOUNG, Charles Morris (1869-1964). *Yarnall Cottage*, ca. 1930. Oil on canvas. 53.3 x 61.0 cm. Signed. *90.70.1. Wayne, PA. Sep. 7 '89. *Reward*.

American, 20th Century

9 POUSETTE-DART, Richard (b. 1916). *Image*, 1984. Acrylic, styrofoam, and telephone wire on canvas. 165.1 x 83.8 cm. *90.3. New York, NY. Apr. 1 '89.

10 SERRA, Richard (b. 1939). *Willis Avenue*, 1974. Paintstick on Belgian linen. 355.0 x 292.0 cm. *90.13.3. New York, NY. Sep. 1 '89.

11 SHUTTIÉ, Zois Athanasius. *Blue Sea, Bretagne-France*, 1977-78. Oil. Approx. 25.4 x 30.5 cm. Signed in l/r. Seascape with a few boats in the distance and a strip of seashore in the foregound, painted in gay hues of blue and green. 90.30.3. Coral Gables, FL. Mar. 3 '88.

12 SHUTTIÉ, Zois Athanasius. *Dawn over Monte Carlo*, 1981. Oil on board. Approx. 25.4 x 34.3 cm. Signed in l/r. Depicting Monte Carlo at dawn from Cap d'Ail village, predominantly blue in color. 90.30.2. Coral Gables, FL. Mar. 3 '88.

13 SHUTTIÉ, Zois Athanasius. *Flowers and Green Apples*, 1978. Acrylic on board. Approx. 20.3 x 33.0 cm. Signed in l/r. *90.30.1. Coral Gables, FL. Mar. 3 '88.

14 SHUTTIÉ, Zois Athanasius. *Sailing on Scuikull River*, 1968. Oil on paper laid down on board. Approx. 22.9 x 30.5 cm. Signed in l/r. *90.30.5. Coral Gables, FL. Mar. 3 '88.

15 SHUTTIÉ, Zois Athanasius. *South Point*, 1987. Watercolor on paper. Approx. 25.4 x 30.5 cm. Signed in l/r. Depicting the South Point of Miami Beach and the bridge over the canal of the Port of Miami with the campground, figures, cabanas and an asphalt road. Inscribed: "To John, etcetera!" 90.30.6. Coral Gables, FL. Mar. 3 '88.

16 SHUTTIÉ, Zois Athanasius. *Spring Light over Paris*, 1982. Oil on canvas. Approx. 50.8 x 61.0 cm. Signed in l/r. *90.30.4. Coral Gables, FL. Mar. 3 '88.

17 SHUTTIÉ, Zois Athanasius. *Stone Bridge on the Canal*, 1968. Oil on paper laid down on board. Approx. 17.8 x 25.4 cm. Signed in l/l. *90.30.7. Coral Gables, FL. Mar. 3 '88.

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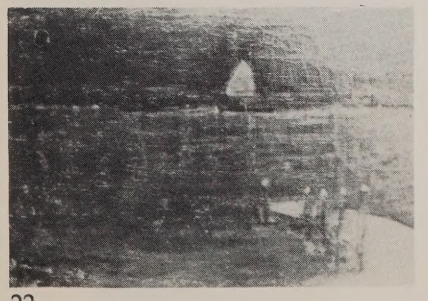

22

Belgian, 19th Century

18 ENSOR, James (1860-1949). *La Ruée des disciples du Christ*. Oil on canvas. 100.0 x 80.0 cm. with frame. Signed and dated in l/r. *90.18.1. Uccle, Belgium. Nov. 18 '89.

19 HULST, Jan-Baptist van der (1790-1862). *King William II of The Netherlands*, 1844. Oil on canvas. 85.0 x 82.0 cm. *90.4.5. Delft, The Netherlands. Mar. 10 '89.

Belgian, 20th Century

20 MUSIN, François. *Dunkerque - Est*, 1986. Oil on canvas. 32.0 x 58.5 cm. Depicts a sea wall, people, cars, and houses, the title inscribed on a label on verso. Cut from its frame. 90.25.1. Knokke-Heist, Belgium. Mar. 5 '89.

21 THEVENET, Louis (1874-1930). *The Visit, 1912*. Oil on canvas. Signed and dated in l/l. *90.86.1. Genappe, The Netherlands. Mar. 11 '89.

Canadian, 19th century

22 MORRICE, James Wilson (1865-1924). *Dordrecht*. Oil on canvas. 71.0 x 97.0 cm. Signed in l/l: J. W. Morrice. *90.5.3. Montreal, Canada. May 8 '89.

Canadian, 20th Century

23 RIOPELLE, Jean-Paul (b. 1923). *Geese*, ca. 1984. Acrylic on paper laid down. 77.0 x 117.0 cm. Signed in l/r. *90.68.2. Quebec City, Canada. Jul. 11 '89.

24 RIOPELLE, Jean-Paul (b. 1923). *The Goose*, ca. 1924. Acrylic on paper. 72.0 x 69.0 cm. Signed in l/r. *90.68.1. Quebec City, Canada. Jul. 11 '89.

25 ROBERTS, Goodridge (1904-74). *Still Life with Blue Book*. Oil on canvas. 29.0 x 39.0 cm. Signed. 90.88. Montreal, Canada. Aug. 21 '89.

Chinese, 20th Century

26 CAO-DALI. *Floating Egg*, 1987. Oil on linen. 130.0 x 160.0 cm. Signed, may have Chinese characters on verso. 90.1.1. Denver, CO. Jul. 8 '89.

27 CAO-DALI. *Wu Zhen*, 1987. Oil on linen. 80.0 x 130.0 cm. Signed, may have Chinese characters on verso. 90.1.2. Denver, CO. Jul. 8 '89.

Czechoslovakian, 20th Century

28 HAUSENBLAS, Josef. *Eiffel Tower*. Collage. Photo montage, ink and photographs. 39.5 x 17.5 cm. *90.16. Houston, Texas. May 23 '89.

Dutch, 16th Century

29 MIEREVELD, Michiel Janszoon van (1567-1641). *Prince William I, the Silent*. Oil on canvas. 110.0 x 85.0 cm. *90.4.6. Delft, The Netherlands. Mar. 10 '89.

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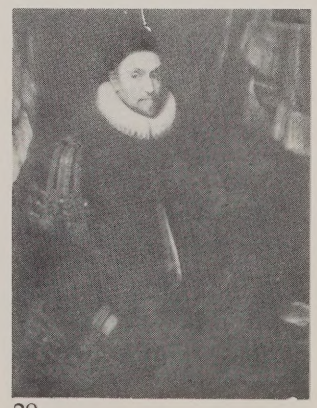

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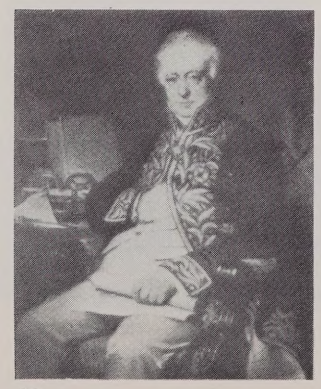

33

30 MOMPER, Joos de, Attr. to (1564-1635). *Mountain Landscape with Church*. Oil. 47.0 x 54.0 cm. *90.37.1. Warnsveld, The Netherlands. Jun. 22 '89.

Dutch, 19th Century

31 PIENEMAN, Nikolaas (1809/10-60). *Portrait of Baron Schimmelpenninck van der oye van der Poll*, 1850. Oil on canvas. 155.0 x 125.0 cm. *90.4.3. Delft, The Netherlands. Mar. 10 '89.

32 SCHERREWITZ, Johan (1868-1951). *Unloading the Catch*. Oil on canvas. 60.3 x 49.5 cm. Signed. *90.45.2. Torquay, England. Oct. 30 '89. *Reward*.

33 SCHMIDT, Willem Hendrick. (1809-49). *Portrait of A. Lipkens*, 1845. Oil on canvas. 113.0 x 87.0 cm. *90.4.2. Delft, The Netherlands. Mar. 10 '89.

34 SCHMIDT, Willem Hendrick. (1809-49). *William, Prince of Orange*, 1844. Oil on canvas. 210.0 x 145.0 cm. *90.4.4. Delft, The Netherlands. Mar. 10 '89.

35 SNOECK, Jacques (1881-1921). *Washday*. Oil on canvas. 29.3 x 38.8 cm. Signed. *90.45.1. Torquay, England. Oct. 30 '89. *Reward*.

36 WITTKAMP, Bernard H. A. (1827-1900). *Portrait of G. Simons*, 1857. Oil on canvas. 170.0 x 125.0 cm. *90.4.1. Delft, The Netherlands. Mar. 10 '89.

Dutch, 20th Century

37 BER, A. van. *Landscape with Water and a House*, 1905. Oil on canvas. 51.0 x 71.0 cm. Signed and dated. *90.85.1. Houffalize, Belgium. Mar. 7 '89.

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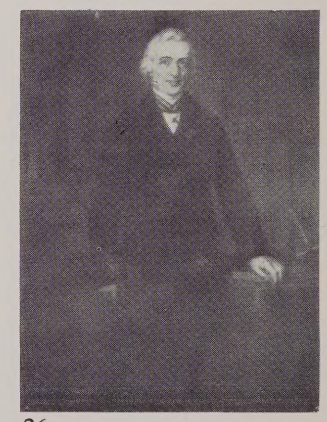

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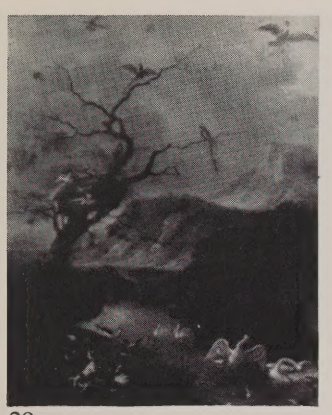

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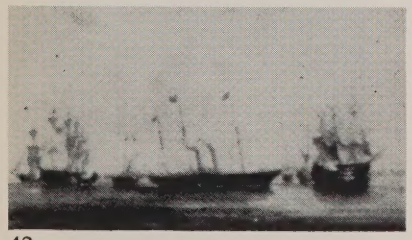


43

38 Unknown. *View of Amsterdam*. Watecolor. *90.61. Bergen, The Netherlands. Aug. 11 '89.

English, 17th Century

39 BARLOW, Francis (1626-1702). *Spaniels Attacking Swans*. Oil on canvas. Approx. 91.4 x 76.2 cm. Signed. *90.38.1. St. Augustine, FL. Oct. 1 '89. *Reward*.

English, 18th Century

40 LUNY, Thomas (1759-1837). *Fishermen at Daybreak*, 1818. Oil on panel. 24.1 x 35.5 cm. Signed and dated. *90.35.2. London, England. Dec. 23 '87.

41 LUNY, Thomas (1759-1837). *Boats Carrying Haul to Port*. Oil on panel. 24.1 x 35.5 cm. *90.35.3. London, England. Dec. 23 '87.

English, 19th Century

42 CONSTABLE, John, School of. *Landscape with Folly*. Oil on canvas. 30.5 x 66.0 cm. with frame bearing plaque with name: John Constable. 90.34.1. Dover, England. Sep. 5 '89.

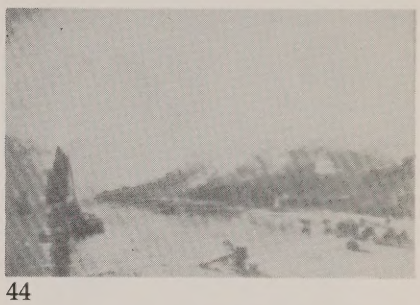
43 FOWLES, Arthur Wellington. *Royal Steam and Warships off the Coast of the Isle of Wight*, 1873. Oil on canvas. 61.0 x 106.7 cm. Signed and dated. *90.35.1. London, England. Dec. 23 '87.

44 HILL, David Octavius (1802-70). *The Gareloch at Sunset*, 1851. Oil on canvas. 68.6 x 109.2 cm. Signed and dated. *90.35.6. London, England. Dec. 23 '87.

45 McCULLOCH, Horatio (1805-67). *Figures on the West Coast of England*, 1860. Oil on canvas. 45.7 x 76.2 cm. Signed and dated. *90.35.4. London, England. Dec. 23 '87.

46 NAYSMITH, A., Attr. to. *River in the Scottish Highlands*. Oil on panel. 44.5 x 59.7 cm. *90.35.5. London, England. Dec. 23 '87.

47 OSBORN, Emilie Mary (b. 1834). *Lady Jane Cobden*, 1889. Oil on canvas. 58.4 x 47.0 cm. Signed in l/l. Wearing a yellow satin robe trimmed with white fur. Restored and re-lined. *90.42. London, England. Nov. 1 '89.



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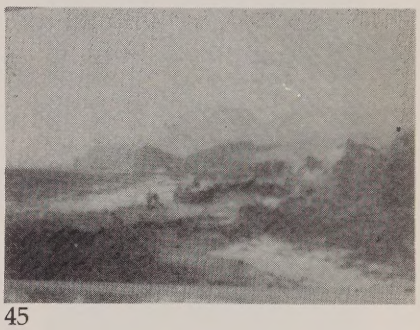

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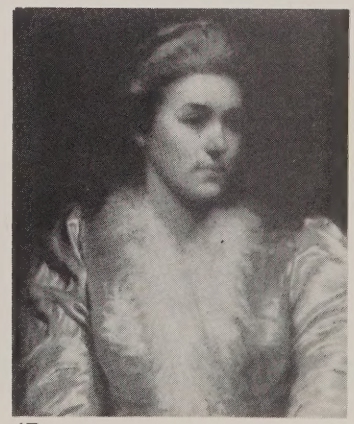

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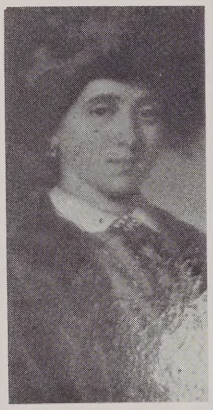

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English, 20th Century

48 LOWRY, Laurence Stephen (b. 1887). *Street Scene on a Hill with Figures*, 1961. Oil on canvas. 43.2 x 30.5 cm. Signed "L.S. Lowry" and dated in l/r. *90.51.4. London, England. Sep. 3 '89. *Reward*.

European, 19th Century

49 AGOOCH, R. *Portrait of a Woman*, 1864. Signed and dated on armchair, detail. *90.28. Kent, England. Nov. 1 '89.

50 LUCAS, Lucas. *The Horse Valour*, 1898. Oil on canvas. Dated. *90.23. Maidstone, England. Sep. 8 '89.

51 Unknown. *Stately Home with Figures*. Oil on canvas. Approx. 11.8 x 83.8 cm. Restored. *90.29.3. Miami, FL. Nov. 30 '89. *Reward*.

European, 20th Century

52 HOUPELS, Robert. *The Snow*. Oil on canvas. Signed in l/r. Stolen with another "Brabants" landscape. *90.86.2. Genappe, Belgium. Mar. 11 '89.

53 ROT, Dieter. *A Parrot*. Oil on canvas. 35.0 x 35.0 cm. 90.25.3. Knokke-Heist, Belgium. Mar. 5 '89.

Flemish, 17th Century

54 BOUT, Peeter (1658-1719) and BOUDEWIJNS, Adriaen Franz, the Elder (1644-1711). *City Scene*. Oil on panel. 28.0 x 41.0 cm. 90.18.2. Uccle, Belgium. Nov. 18 '89.

55 RYN, Jan van, Attr. to (1610-78). *Queen Caroline of Ansbach*. Oil on canvas. Approx. 40.6 x 50.8 cm. Oval portrait of the Queen, the wife of George II, at age 42. Label on verso with artist's name. 90.34.2. Dover, England. Sep. 5 '89.

French, 17th Century

56 MOILLON, Louise (1610-96). *Still Life with Peaches and Grapes*. Oil on panel. 48.5 x 64.0 cm. Signed with full signature. *90.17. Zurich, Switzerland. Apr. 12 '89.

52

57

French, 18th Century

57 HALLET, Joseph John?. *Christ Surrounded by People*. Oil canvas. 81.0 x 100.00 cm. Signed. *90.85.5. Houffalize, Belgium. Mar. 7 '89.

58 LANDON, Charles Paul (1760-1826). *Apollo and Daphne*. Oil on canvas. Approx. 38.1 x 25.4 cm. Signed on verso. *90.38.2. St. Augustine, FL. Oct. 1 '89. *Reward*.

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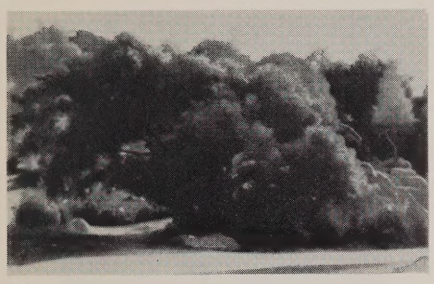

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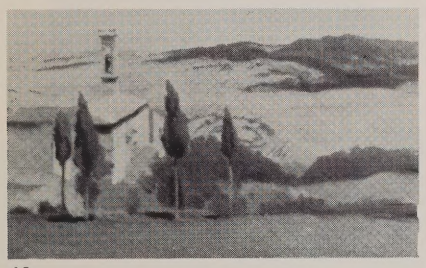

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French, 19th Century

59 COROT, Jean-Baptiste Camille (1796-1875). *Fontainebleau, La Route de Chailly,* ca. 1822-24. Oil on panel. 26.4 x 32.7 cm. Stamped on verso "Vente Corot." *90.51.2. London, England. Sep. 3 '89. *Reward*.

60 COROT, Jean-Baptiste Camille (1796-1875). *Volterra, Eglise et Campanile,* 1834. Oil on canvas. 29.2 x 41.9 cm. Stamped "Vente Corot" in l/l. *90.51.1. London, England. Sep. 3 '89. *Reward*.

61 DUVIEUX, Henri. *Moroccan Scene.* Oil on canvas. 31.0 x 20.0 cm. Signed in l/r. 90.89. Toronto, Canada. Jul. 27 '89.

62 LAMORINIÈRE, J. P. F. (1828-1911). *Maid in a Meadow.* Oil on canvas. 10.0 x 19.0 cm. Signed in l/r. *90.60.2. St. Niklaas, Belgium. Jul. 29 '89.

63 LEVINSEN, Sophus Theobald (b. 1869). *Place de la Concorde.* Oil on panel. 30.0 x 40.0 cm. Signed in l/l, with a customs seal on verso. 90.21. Waterloo, Belgium. Sep. 12 '89.

64 MADOU, Jean Baptiste (1796-1877). *Old Man with a Cane.* Oil on canvas. 23.5 x 16.0 cm. Signed l/l. *90.60.3. St. Niklaas, Belgium. Jul. 29 '89.

65 PISSARRO, Camille (1830-1903). *Landscape with Stormy Sky,* 1864. Oil on canvas. 25.4 x 36.8 cm. Signed "C. Pissarro" and date in l/r. *90.51.3. London, England. Sep. 23 '89. *Reward*.

66 MILTON, Victor Marais (1872-1968). *Cardinal Playing with Three Kittens.* Oil on canvas. 40.0 x 32.0 cm. Signed in l/r. *90.60.1. St. Niklaas, The Netherlands. Jul. 29 '89.

French, 20th Century

67 PAULUS, Pierre. *La Sambre au coucher du soleil.* Oil on canvas. Approx. 90.0 x 60.0 cm. Signed in l/r. *90.55. Charleroi, France. Oct. 23 '89. *Reward*.

65

66

67

German, 19th Century

68 FENNER-BEHMER, Herman (1866-1913). *La Response,* 1896. Pastel. Depicts a woman in a dress of the period standing reading a letter, her hand resting on a fireplace mantle. 90.39. Salt Lake City, UT. Jul. 1 '89.

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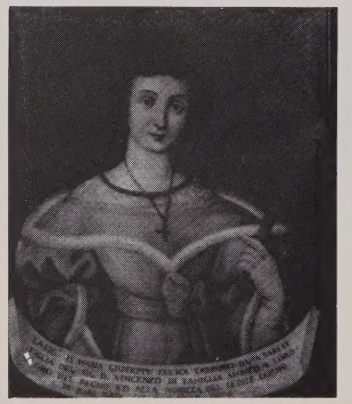

72

Italian, 15th Century

69 SELLAIO, Jacopo del (1441/2-93). *St. John the Baptist*. Oil on panel. 23.0 x 11.5 cm. With a concave back, probably originally attached to a column. *90.48. Easington, England. Oct. 13 '89.

Italian, 18th Century

70 Unknown. *Assumption of the Virgin*. Oil on canvas. *90.64.7. Naples, Italy. Oct. 24 '89.

71 Unknown. *La Sig. D. Benedetta Tresca Carducci*, 1780. Oil on canvas. Approx. 106.7 x 91.4 cm. Restored. *90.29.2. Miami, FL. Nov. 30 '89. *Reward*.

72 Unknown. *Il Sig. D. Maria Giuseppe Tresca Carducci*, 1774. Oil on canvas. Approx. 106.0 x 91.4 cm. Restored. *90.29.1. Miami, FL. Nov. 30 '89. *Reward*.

Italian, 19th Century

73 Unknown, Copy after Raphael. *The Visitation*. Oil on canvas. *90.64.6. Naples, Italy. Oct. 24 '89.

Polish, 19th Century

74 BRANDT, Joseph von (1841-1928). *Cavalry Charge*. Oil on canvas. 51.5 x 98.0 cm. Signed and inscribed "Warszawa." *90.15.1. Long Island City, NY. Feb. 6 '89.

Spanish, 20th Century

75 SAURA, Antonis (b. 1930). *Portrait of a Black Man*. Oil on canvas. 40.0 x 30.0 cm. Depicts the face of a black man against a gray background. 90.25.2. Knokke-Heist, Belgium. Mar. 5 '89.

Prints, Drawings

American, 19th Century

76 CASSATT, Mary (1844-1926). *Young Girl*. Pencil on paper. 20.0 x 11.0 cm. Oval estate stamp in l/r: "Mary Cassatt Collection Mathilde X". *90.12. Stolen in transit between San Francisco and Los Angeles, CA. Nov. 3 '89.

77 DUVENECK, Frank (1848-1919). *Woman's Head*. Charcoal on paper. 36.8 x 31.8 cm. Initialed in l/l. *90.2.5. Glendale, OH. Feb. 1 '89.

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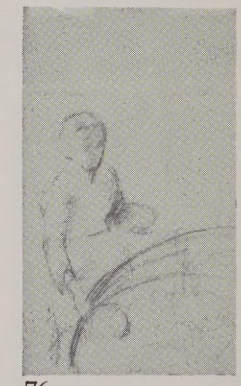

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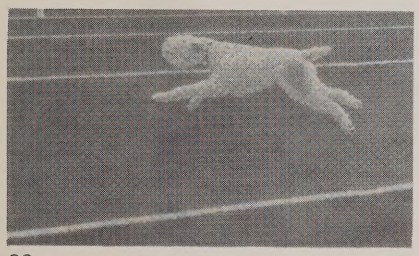

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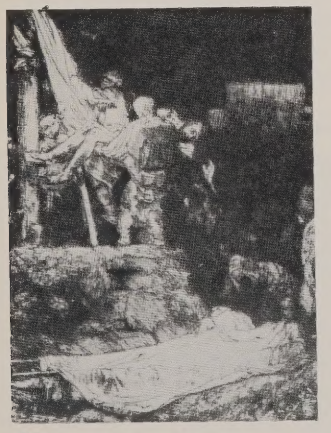


83

Canadian, 20th Century

78 COLVILLE, Alex (b. 1920). *Golden Dog*, 1968. Silkscreen. 76.0 x 28.0 cm. Signed, edition no. 21/70. Depicts a stony beach with a gold colored dog lying on a wooden pier. 90.67.3. Toronto, Canada. Aug. 22 '89.

79 COLVILLE, Alex (b. 1920). *Rat*, 1983. Silkscreen. Diam. 28.0 cm. Depicts a brown rat looking at the viewer. Signed and inscribed "Rat" on the image. Edition no. 34/70. 90.67.1. Toronto, Canada. Aug. 22 '89.

80 COLVILLE, Alex (b. 1920). *Running Dog*, 1968. Silkscreen. 35.0 x 61.0 cm. Signed, dated and numbered 32/43 in l/r. *90.67.2. Toronto, Canada. Aug. 22 '89.

Dutch, 17th Century

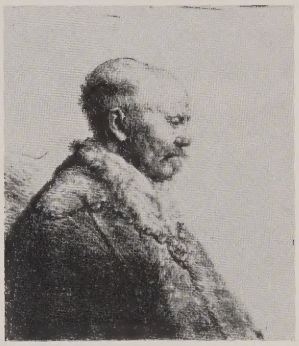
81 REMBRANDT, HARMENSZ van Rijn (1606-69). *Adoration of the Shepherds*. Drypoint engraving and etching. 14.8 x 19.8 cm. Depicts a night scene. Bartsch No. B 46, (there are eight copies of this engraving, nos. I-VIII, the number of this engraving is unknown). *90.52.2. Vienna, Austria. Oct. 11 '89.

82 REMBRANDT, HARMENSZ van Rijn (1606-69). *Circumcision in the Stable*, 1654. Dry-point engraving. 9.4 x 14.4 cm. Signed and dated twice in u/r and c/r: Rembrandt F 1654. Bartsch No. B 47. * 90.52.3. Vienna, Austria. Oct. 11 '89.

83 REMBRANDT, HARMENSZ van Rijn (1606-69). *The Deposition from the Cross Illuminated by Torches*, 1654. Dry-point engraving. 21.0 x 16.1 cm. Signed and dated: Rembrandt F 1654. Bartsch No. B 83. * 90.52.5. Vienna, Austria. Oct. 11 '89.

84 REMBRANDT, HARMENSZ van Rijn (1606-69). *Landscape with Three Gabled Huts at the Roadside*, 1650. Dry-point etching. Signed and dated in l/l: Rembrandt F 1650. One of three copies (number unknown) with Bartsch No. B 217. * 90.52.8. Vienna, Austria. Oct. 11 '89.

84



85

85 REMBRANDT, HARMENSZ van Rijn (1606-69). *Profile of a Bald Man*. Engraving. 11.8 x 9.7 cm. The head turned to the right, possibly of the artist's father. Signed and dated, one of three copies (number unknown) with Bartsch No. B 292. * 90.52.9. Vienna, Austria. Oct. 11 '89.

86

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88

86 REMBRANDT, HARMENSZ van Rijn (1606-69). *The Return of the Prodigal Son*, 1636. Engraving. 15.6 x 13.6 cm. Signed and dated in l/c: Rembrandt F 1636. The only copy with Bartsch No. B 91. *90.52.6. Vienna, Austria. Oct. 11 '89.

87 REMBRANDT, HARMENSZ van Rijn (1606-69). *Self-portrait Wearing a Beret with Feather.* Engraving. 13.4 x 10.3 cm. Possibly signed and dated in u/l: Rembrandt F 1638. Bartsch No. B 20. *90.52.1. Vienna, Austria. Oct. 11 '89.

88 REMBRANDT, HARMENSZ van Rijn (1606-69). *St. Hieronymus Kneeling in Prayer.* Engraving. 11.4 x 8.0 cm. Signed and dated in u/r. The only copy with Bartsch No. B 102. *90.52.7. Vienna, Austria. Oct. 11 '89.

89 REMBRANDT, HARMENSZ van Rijn (1606-69). *The Triumph of Mardocheus*. Dry-point engraving. 17.4 x 21.5 cm. The only copy with Bartsch No. B 40. *90.52.4. Vienna, Austria. Oct. 11 '89.

Dutch, 18th Century

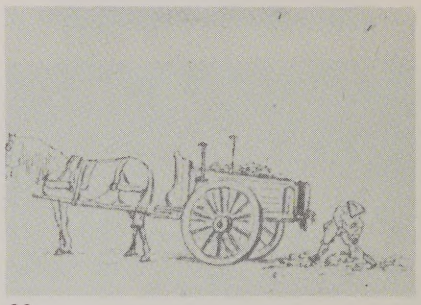
90 Unknown. *Rotterdamsche Vuylis Kar*, 1790. Pencil drawing. Inscribed with title and date ("Anno 1790"). *90.36. Rotterdam, The Netherlands. Aug. 9 '89.

English, 18th Century

91 STUBBS, George Townley (1756-1815). *Marske*, 1817. Black and white stipple engraving with etching. Approx. 20.3 x 25.4 cm. Depicting a lone horse. Published by George and George Townley Stubbs, 1 Sep. 1817. 90.41.2. New York, NY. Jan. 4 '90. *Reward*.

92 STUBBS, George Townley (1756-1815). *Protector*, 1794. Black and white stipple engraving with etching. Approx. 20.3 x 25.4 cm. Depicting a lone horse. Published by George and George Townley Stubbs, 20 Feb. 1794. 90.41.1. New York, NY. Jan. 4 '90. *Reward*.

89



90

French, 18th Century

93 PRUD'HON, Pierre Paul (1758-1823). *Tasso Visited by Montaigne.* Dark brown ink with brown washes on paper. 9.3 x 9.2 cm. Drawing depicts a seated figure in Renaissance dress facing the viewer at left, with an indistinct figure on the right. Signed "P.P. Prud'hon" on recto. Inscribed "le Tasse visité par M. Montaigne." Laid down on paper, possibly from an old sketchbook. 90.11.2. Amsterdam, The Netherlands. May 26 '84. *Reward*.

French, 19th Century

94 HARPIGNIES, Henri (1819-1916). *Tree on Hillside*, 1906. Black ink with gray washes on paper. 12.6 x 8.5 cm. Signed on recto: "H. Harpignies 06," inscribed on verso in brown ink "Avec ma gratitude et mes bons souvenirs H. Harpignies 6 Janvier 1906" (wording approximate). 90.11.1. Amsterdam, The Netherlands. May 26 '84. *Reward*.

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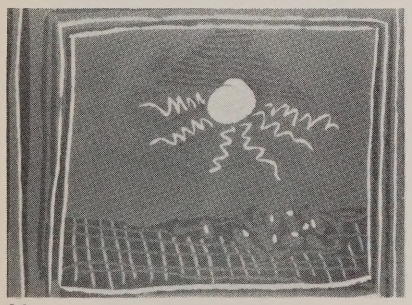


98

French, 20th Century

95 BRUVEL, Gil. *Le Professeur,* 1988. Lithograph. 53.3 x 43.2 cm. Signed: G. Bruvel. Edition no. UNK 8/30. Stolen with three paintings by the same artist. *90.40. Los Angeles, CA. Oct. 15 '89.

Italian, 17th Century

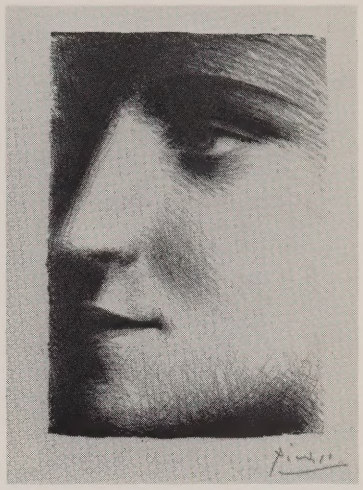
96 TESTA, Pietro, Attributed to (1611-50). *Saint Jerome Teaching a Putto to Read in a Landscape with Nymphs and Satyrs.* Pen and brown ink on off-white laid paper. 18.9 x 25.5 cm. In a carrying case. Inscribed CICERO in l/c. Inscribed in pen and brown ink on verso: no. 3/R, and a flower (similar to Lugt 2848). The drawing is soiled, creased, and cockled, with pinholes and repaired tears along the edges; two attempts to reduce large stains are visible at top and center. It is pasted at the corners to a backing sheet with gold borders. *90.8. Stolen in transit between New York, NY and Philadelphia, PA. Nov. 30 '89.

Spanish, 20th Century

97 MIRO, Joan (1893-1983). *Fraternity,* 1939. Etching with color. 14.8 x 9.0 cm. Signed in pencil in l/l. A fine impression, printed by Atelier 17 and Henri Hecht, Paris, with full margins, in good condition apart from slight mat stain, tape hinges at the center of each margin, verso. *90.13.1. New York, NY. Oct. 1 '89.

98 PICASSO, Pablo (1881-1973). *Still Life with Watermelon,* ca. 1962. Colored linocut. 60.0 x 73.0 cm. Edition no. 110/160. Bloch no. 1098. *90.69. Toronto, Canada. Jun. 1 '87.

99 PICASSO, Pablo (1881-1973). *Visage,* 1928. Lithograph on Japan paper. Image size 20.5 x 14.2 cm. Signed in pencil, edition no. 300, minor soiling at hinge edges, very pale mat stain. Apparently a proof on uncut Japan paper, sheet size 52.0 x 33.2 cm. *90.13.2. New York, NY. Oct. 1 '89.



99

Sculpture

American, 20th Century

100 AITKEN, Robert Ingersolt (b. 1878). *Two Soldiers.* Bronze. Ht. 100.0 cm. *90.5.2. Montreal, Canada. Jul. 17 '89.

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Canadian, 20th Century

101 LORAIN, Catherine. *The Horse.* Bronze with green patina. Ht. 29.0 cm. Signed beneath base: C. Lorain 11/20. *90.65. Montreal, Canada. Sep. 2 '89.

102 WONG, David. *Bear.* Green jade. 17.0 x 26.0 cm. Signed beneath base: David Wong s/n 60788. Depicts a bear walking, the head lowered, glossy finish. *90.90. Vancouver, Canada. Aug. 22 '89.

103 RIOPELLE, Jean-Paul (b. 1923). *Carnival Owl*, ca. 1975. Bronze. Ht. 31.0 cm. *90.68.4. Quebec City, Canada. Jul. 11 '89.

104 RIOPELLE, Jean-Paul (b. 1923). *Feast Owl*, ca. 1975. Bronze. Ht. 31.0 cm. *90.68.3. Quebec City, Canada. Jul. 11 '89.

English, 18th Century

105 Unknown. *Minerva*. Ormolu. Ht. 33.7 cm. Minerva engraved on base. On a white marble and blue john plinth. *90.44. London, England. Nov. 1 '89.

English, 19th Century

106 LEIGHTON, Lord Frederick (1830-96). Bronze. Ht. 14.0 cm. *90.43. London, England. Nov. 1 '89. *Reward*.

Flemish, 16th Century

107 Unknown. *The Virgin Mary.* Polychromed and gilded wood. Approx. ht. 40.6 cm. Wearing a blue robe and white hood with crown and holding a missal and double crown. A torn half page from an exhibition or auction catalogue pasted on the bottom bearing catalogue information and inscribed "Theodore Offerman, Mar. 13-1937," and also a catalogue entry not related to this piece. *90.29.5. Miami, FL. Nov. 30 '89. *Reward*.

French, 19th Century

108 BRUCHON, Emile. *L'Orage.* Bronze. Ht. 65.0 cm. Signed on the front. *90.83. Breda, The Netherlands. Jul. 1 '89.

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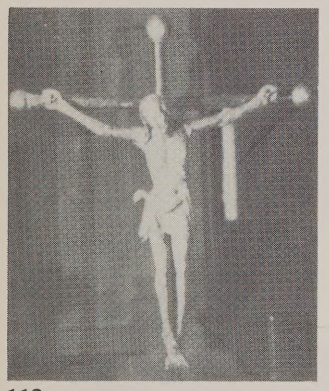

112

113

109 PICAULT, Emile Louis (1863-1909). *Hercules Slaying the Stymphalian Birds*. Metal. 90.0 x 30.0 cm. *90.66.2. Montreal, Canada. Sep. 9 '89.

110 Unknown. *Dancing Girl in Flowing Drapery Holding a Rose*. Bronze. Approx. ht. 91.4 cm. Garden statue. Signed and dated with date of a Paris Exhibition. *90.29.7. Miami, FL. Nov. 30 '89. *Reward*.

111 Unknown. *A Pair of Greyhounds*, ca. 1830. Brass. Approx. ht. 15.0 cm. *90.26. London, England. Nov. 2 '89.

Italian, 16th Century

112 Unknown. *Crucifix*. Polychromed wood. 144.0 x 93.0 cm. One of two wooden crucifixes stolen in separate robberies between August 10 and 20. *90.6.2. Ventimiglia, Italy. Aug. 10 '89.

113 Unknown. *Saint Veneranda*. Marble. *90.7. Mazara del Vallo, Italy. Oct. 7 '89.

Italian, 18th Century

114 Unknown. *Crucifix*. Polychromed wood. 178.0 x 87.0 cm. One of two wooden crucifixes stolen in separate robberies betwen August 10 and 20. *90.6.1. Ventimiglia, Italy. Aug. 10 '89.

115 Unknown. Figure of a man from a Nativitiy. Polychromed wood gesso and fabric. Approx. ht. 30.5 cm. *90.29.6. Miami, FL. Nov. 30 '89. *Reward*.

116 Unknown. Pair of Putti. White marble. Approx. ht. 40.0 cm. *90.64.3. Naples, Italy. Oct. 24 '89.

117 Unknown. Pair of Putti. White marble. Approx. ht. 40.0 cm. *90.64.4. Naples, Italy. Oct. 24 '89.

Unknown, 20th Century

118 Unknown. *Man Half Kneeling*. Bronze on a marble base. 20.0 x 58.0 cm. *90.66.1. Montreal, Canada. Sep. 9 '89.

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Decorative Arts

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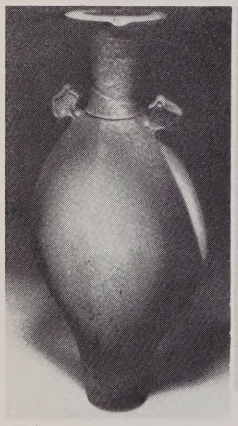

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Candlesticks, Candelabra, Lamps

119 Dutch, 18th century. Two candlesticks, 1772. Silver. Maker's mark, hallmark ('s Gravenhage), and year-letter A (1772) on the base. *90.37.2. Warnsveld, The Netherlands. Jun. 22 '89.

Ceramics, Pottery, Porcelain

120 Belgian, 19th century. Coffee pot, ca. 1800-20. Porcelain. Ht. 30.0 cm. *90.72.1. Valkenswaard, The Netherlands. Jun. 21 '89.

121 BOULWARE, Billy. American, 20th century. Vase, ca. 1985. Ceramic. 58.0 x 23.0 cm. *90.5.1. Vancouver, Canada. Aug. 26 '89.

122 Dutch, 19th century. Wall plaque. Glazed pottery. Ht. 29.5 cm. Made by the Zuid-Holland pottery. *90.84. Haarlem, The Netherlands. Jun. 17 '89.

123 German, 19th century. Epergne, ca. 1850. Porcelain. White with gold and with pink, yellow, and pale purple flowers and green leaves around an oblong pierced basket bolted to a stem to which three porcelain cherubs with brown hair cling with one hand and hold a garland with the other. *90.14. Saunderstown, RI. Oct. 14 '89.

124 Italian, 16th century. Venetian apothecary jar. Ceramic. Approx. ht. 27.5 cm. Decorated with two portraits of men, predominantly beige and green. *90.72.2. Valkenswaard, The Netherlands. Jun. 21 '89.

125 MEISSEN Porcelain Factory. German, 19th century. Vase with cover. Porcelain. Ht. 38.1 cm. With three birds and encrusted with May blossom. *90.47.1. Derbyshire, England. Oct. 27 '89. *Reward*.

126 MEISSEN Porcelain Factory. German, 19th century. Vase. Porcelain. Ht. 35.6 cm. Latticework entwined with trailing flowering branches. *90.47.2. Derbyshire, England. Oct. 27 '89. *Reward*.

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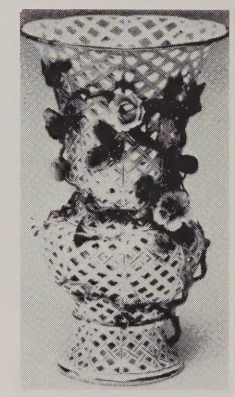

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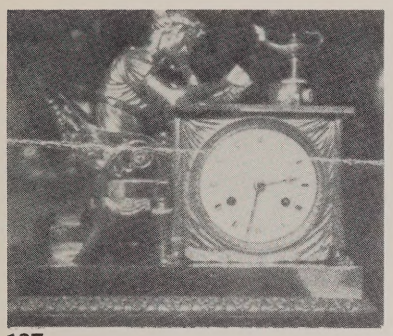

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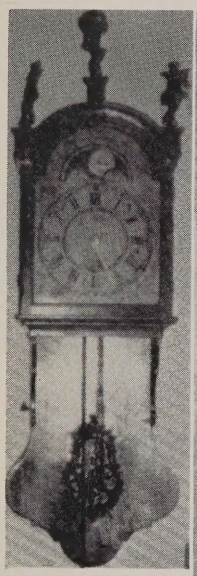

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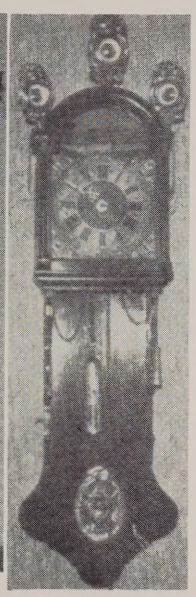

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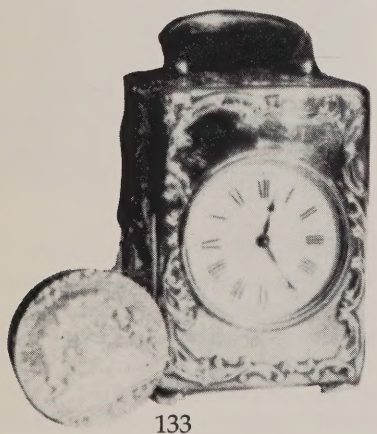


133

Clocks, Timepieces, Watches

127 COURTAYA. French, 19th century. Table clock. Gilt. The case of a figure of a woman seated at a table reading, with a black marble base. Signed "Courtaya Rouen." *90.63.2. Utrecht, The Netherlands. Jul. 24 '89.

128 COWLE, George. English, 19th century. Regency bracket clock. Ebonized and brass inlay. Approx. ht. 45.7 cm. Signed on flat engraved and silvered circular brass dial and on backplate. The movement strikes and repeats at will on a bell and is fitted with a pendulum clamp. The case champfer-topped, surmounted by a pineapple finial; brass fish-scale frets and carrying handles to either side, standing on ball feet. 90.31. Tunbridge Wells, England. Aug. 31 '89.

129 Dutch, 19th century. Friesian short wall clock. Wood with copper. Approx. 104.0 x 35.0 cm. Phases of the moon above the clockface. *90.77. Laren NH, The Netherlands. Aug. 1 '89.

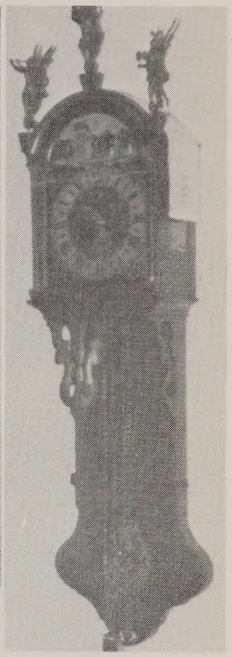
130 Dutch, 19th century. Friesian wall clock, ca. 1830. Wood with copper finials. Village scene with a church and figures painted above the clockface. *90.74. Uitgeest, The Netherlands. Jun. 16 '89.

131 Dutch, 19th century. Friesian wall clock, ca. 1870. Wood with copper. Landscape with peasants and sheep by the water painted above the clockface; inscribed on a small plaque on the inside of the back board: "Horlogemaker Bakkersteeg Utr Datum ca 1870." *90.75. Hilversum, The Netherlands. Jun. 28 '89.

132 Dutch, 19th century. Friesian wall clock. Wood with copper. Scene of a figure before a country house painted above the clockface; clock is marked with the postal code: 1981 CJ. *90.76. Velsen-Zuid, The Netherlands. Jul. 12 '89.

133 English, 19th century. Carriage clock. Silver. Ht. 7.6 cm. *90.33. Dover, England. Aug. 3 '89.

131



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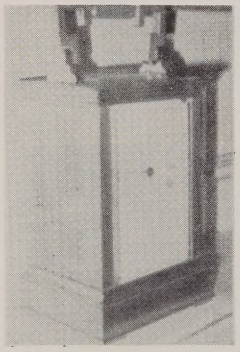

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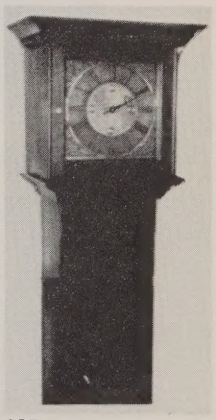
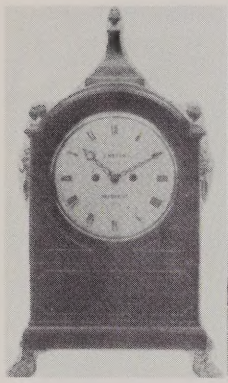


135

134 English, 19th century. Carriage clock. Copper. Made by the Goldsmiths and Silversmiths Co., Ltd., with half movement. *90.35.7. London, England. Dec. 23 '87.

135 English, 19th century. Longcase clock. Oak. 30 hours movement, possibly birdcage, with single hand, square brass dial, believed inscription: "Thos. Gisboro'." *90.32. Ramsgate, England. Sep. 6 '89.



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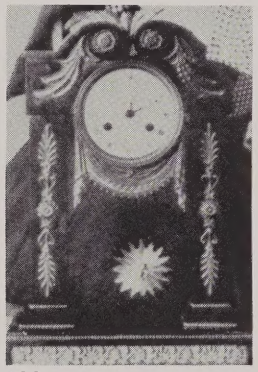

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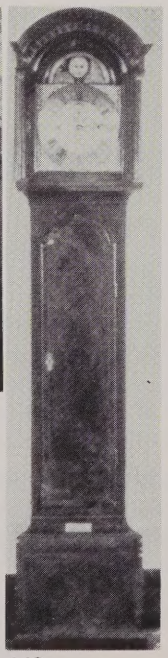


143

136 English, 19th century. Regency bracket clock. Mahogany and brass inlay. Approx. ht. 63.5 cm. With five brass pineapple finials, pierced brass panels and lion mask ring handles at the sides, brass paw feet, satinwood string inlay, brass line inlay and edge beads; circular white enamel dial inscribed: "J. Wells, 15 Hansey Street Oxford W.C.; wire gong striking movement. *90.24.1. Dartford, England. Oct. 28 '89.

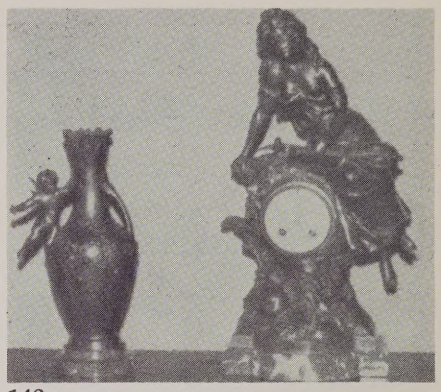
137 French, 18th century. Console clock. Boulle marquetry with white enamel clockface. *90.73. Eersel, The Netherlands. Jun. 27 '89.

138 French, 18th century. Mantle clock. Marble with gilded ornament. *90.78. Asten, The Netherlands. Jun. 3 '89.

139 French, 18th century. Mantle clock. Beige and pink marble and bronze. Approx. ht. 60.0 cm. *90.80. Delft, The Netherlands. Aug. 10 '89.

140 French, 18th century. A garniture comprising a mantle clock and two vases. Each piece bronze with red marble foot. Clock ht. 40 cm., and vases ht. 30 cm. Engraved on a plate on the clock's foot: "Mignon." *90.79. Schaijk, The Netherlands. Aug. 2 '89.

141 MILLER, John. English, 17th century. Two train bracket clock. Ebonized and brass. Ht. 44.5 cm. Signed on the backplate, chapter ring, and behind the false bob. Fretted brass basket top with female mythological figures forming the handle, fretted brasswork applied to front and back, sides with glazed apertures to display movement, brass dial with raised chapter ring, cherub spandrels with engraving between, date aperture above 6 o'clock, aperture to display the mock bob, and a strike/silent regulation above 12 o'clock. The movement and verge escapement with a decorative back cock cover, a well-engraved backplate, and full quarter repeat on 5 bells. *90.27. Tunbridge Wells, England. Aug. 31 '89.



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142

142 NEPVEU, Nicolas le. French, 18th century. Mantel clock. Ormolu, white enamel and black marble. Approx. 37.0 x 41.0 x 18.0 cm. White enamel dial in a drum case flanked by two Turkish warriors with military trophy supports, mounted on a black marble base with ormolu plaques, on lion's mask and paw feet. Inscribed on the backplate "Redesigned Cobget 1924". *90.50. Stafford, England. Oct. 26 '89. *Reward*.

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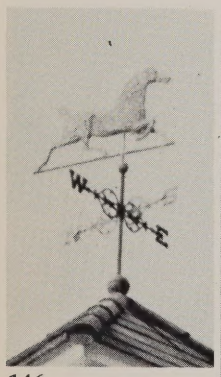

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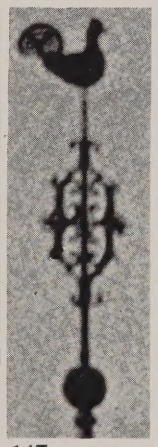


147

143 ROULLEY, A. and H. English, 19th century. Tallcase clock, ca. 1900. Mahogany case. Ht. 183.0 cm. By A. H. Roulley of London, with engraved arched dial with a moon, engraved center dial and 25.5 cm. minute circle, chiming on 8 and 4 bells. *90.49. London, England. Aug. 12 '89. *Reward*.

144 VRIJHOF. Dutch, 18th century. Table clock, ca. 1770. Black case with gilt ornament. Moon phase section above dial. Signed "Vrijhof Den Haag." *90.63.1. Utrecht, The Netherlands. Jul. 24 '89.

Folk Art

145 American, 19th century. Running horse weathervane, ca. 1880. Cast iron and sheet tin. W. 91.4 cm. Full-bodied with a sheet tin tail, or a type reputedly made by the Rochester Ironworks, Rochester, New Hampshire. *90.46. Newfields, NH. Dec. 16 '89. *Reward*.

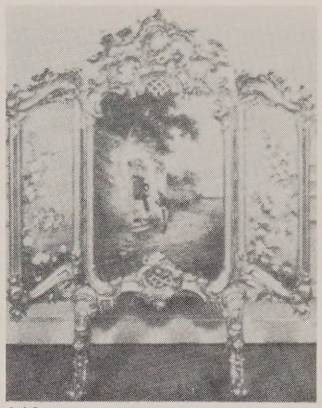
146 American, 20th century. Weathervane, in the form of a horse, ca. 1920. Gilded copper. Approx. w. 122.0 cm. *90.20. Locust Valley, NY. Nov. 18 '89.

147 American, 18th century. Rooster weathervane, ca. 1745. Copper. Approx. 61.0 x 106.7 cm. Stolen from church steeple. *90.9. Flushing, NY. Aug. 22 '89. *Reward*.

Furniture, Accessories

148 French, 18th century. Rococo fire screen. Gilded wood and oil on panel. Approx. size of middle panel 50.0 x 45.0 cm. After a painting by François BOUCHER (French, 1703-70). *90.72.3. Valkenswaard, The Netherlands. Jun. 21 '89.

149 Italian, 18th century. Ceremonial throne. Inlaid and gilded wood. Upholstered back with the coat of arms of the Pio Monte della Misericordia. *90.64.2. Naples, Italy. Oct. 24 '89.



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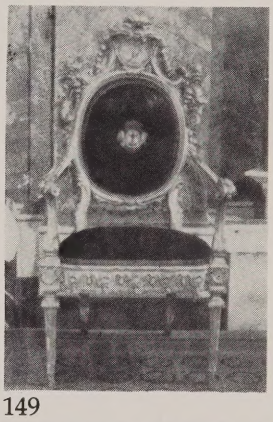

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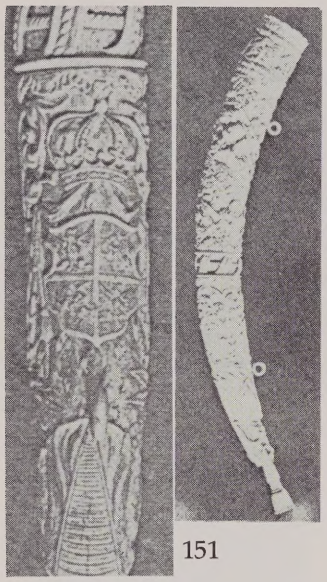
150

Icons

150 Russian, 19th century. Madonna of Kostroma, 1843. Oil on panel with silver gilt. 30.0 x 27.0 cm. With a silver gilt overlay. *90.57. Montreal, Canada. Aug. 31 '89. *Reward*.



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Ivories

151 German, 17th century. Oliphant and mouthpiece. Ivory. Ht. 59.7 cm. Carved in registers with acanthus, scrollwork, flanking lion masks, scenes from a stag hunt, spiraling ribbon and rope, and portraits of Johannes Terz and Stanislas with the family coat of arms, the mouth carved as the head of a snarling beast (chipped), with two hanging loops and separately carved mouthpiece. *90.15.2. Long Island City, NY. Feb. 6 '89.

Liturgical Objects

152 BOERMANS, J. A. (1830-86). Dutch, 19th century. Chalice and paten. Silver with blue enamel. Ht. 19.5 cm. Node of stem set with four blue enamels with the word "IHESUS," above and below the node are engraved "IOSEPH" and "MARIA," with small palmleaves at the base of the gilt cup and maker's mark: IB in a diamond on the stem. *90.58.1. Geleen, The Netherlands. Aug. 27 '89.

153 Dutch, 19th century. Chalice, 1885. Hammered silver. Relief on foot of a fish in the waves. Inscribed: "Geschonken van de Heilige Familie Best bij het zilveren priesterfeest van pastoor PIJNENBURG in 1885." *90.81.3. Best, The Netherlands. Jul. 2 '89.

154 Dutch, 19th century. Two ampullae. Silver. Ht. 12.5 cm. Marks: "F L" above a little star (maker's mark), a Janus head (made in Belgium, 1831-68), and a Minerva head (hallmark). *90.81.1. Best, The Netherlands. Jul. 2 '89.

155 Dutch, 20th century. Ciborium, 1959. Silver. Ht. 19.0 cm. Marked with Minerva head with K I Z on the cup band. *90.58.4. Geleen, The Netherlands. Aug. 27 '89.

156 Dutch, 20th century. Ciborium. Copper. Ht. 17.0 cm. *90.58.5. Geleen, The Netherlands. Aug. 27 '89.

157 Dutch, 20th century. Ciborium. White metal . Ht. 15.5 cm. *90.58.6. Geleen, The Netherlands. Aug. 27 '89.

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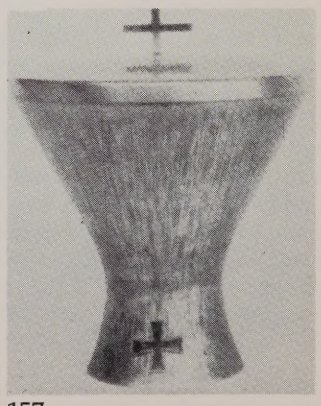

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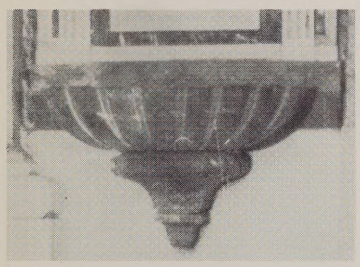

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162

158 HERMANS, A. P. Dutch, 19th century. Chalice, 1869. Silvergilt. Ht. 26.5 x diam. 17.0 cm. Foot divided into three segments with angels' heads and garlands, above which are three medallions in relief showing Christ as Man of Sorrows, St. Odulphus, and Emperor Henry holding a model of the church, enframed by palmettes; three angels' heads on the stem; on the cup are three reliefs showing St. John the Evangelist, St. Cornelius with a horn, and a saint in armor with a sword and palm frond. Engraved on the foot: "DeCano pastor1 qVInqVagInta annos saCer DotICLerVs De Best [1869]." Marks: crown above "A H" (maker's mark: A. P. Hermans, Eindhoven), rampant lion, year letter, and Minerva's head. *90.81.2. Best, The Netherlands. Jul. 2 '89.

159 Italian, 18th century. Holy water basin. Marble. *90.64.1. Naples, Italy. Oct. 24 '89.

160 Italian, 18th century. Holy water basin. White marble in shell form. *90.64.5. Naples, Italy. Oct. 24 '89.

161 MANDERS, T. Dutch, 19th century. A set of two ampullae and a tray, 1885. Silver. Ht. 14.0 cm. Inscribed on the reverse of the tray: "pastor I J pIJnenbVrg qVInqVe LVstra saCerDotI sanCtae faMILIae e best offerVnt." Marks: "T M" above 1 (maker's mark of T. Manders, Eindhoven), and dolphins. *90.81.4. Best, The Netherlands. Jul. 2 '89.

162 RUTGERS, N.V. (b. 1919). Dutch, 20th century. Chalice, 1947. Silver gilt. Ht. 18.1 cm. On the foot a bas-relief of a crucifix between two stags drinking from a spring, the node and base of the cup decorated with grapevines. Marked "R" and four stars within a rectangle and Minerva head with D II M. *90.58.2. Geleen, The Netherlands. Aug. 27 '89.

163 VROEMEN, J. Dutch, 20th century. Communion host dish, 1966. Silver. 3.7 x 25.0 x 13.2 cm. Marked "J & V" and Minerva head with K I g. *90.58.3. Geleen, The Netherlands. Aug. 27 '89.

Silver

164 American, 19th century. Bowl. Silver. 22.0 x 2.5 cm. Threaded escalloped edge, bearing the inscription "Abby Willing 1781" on the reverse. 90.70.5. Wayne, PA. Sep. 7 '89. *Reward*.

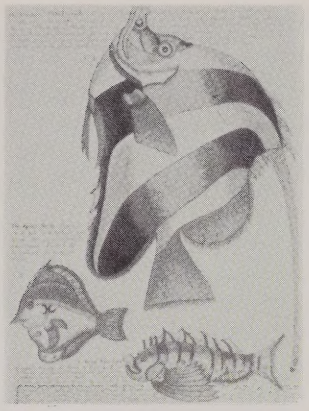
165 BRIOT, François (ca. 1550-ca. 1661). French, 16th century. Plate. Silver. D. 40.0 cm. Signed. *90.85.6. Houffalize, Belgium. Mar. 7 '89.

166 English, 18th century. Salver, ca. 1761. Silver. 27.3 x 4.4 cm. Scroll and shell border, chased cavetto, hoof feet, made in London, engraved with initial "M." 90.70.6. Wayne, PA. Sep. 7 '89. *Reward*.

167 WALLACE. American, 19th century. Pitcher. Silver. Ht. 20.3 cm. A bulbous shape with ovolo border and C scroll handle engraved with the initials H.O.Y. 90.70.4. Wayne, PA. Sep. 7 '89. *Reward*.

165

Miscellaneous



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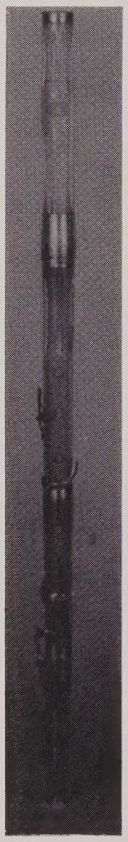


169

Books, Documents, Manuscripts, Maps

168 RENARD, Louis. Dutch, 18th century. Book. *Poissons, Ecrevisses et Crabes*, 1754. Hand colored etchings. 28.2 x 20.5 cm. Published by Reinier & Josue Ottens of Amsterdam. *90.82. Haarlem, The Netherlands. Apr. 1 '89.

Musical Instruments

169 LAURENT, Claude (1806-57). French, 19th century. Flute, 1825. Cut glass, with silver fittings. Approx. ht. 121.9 cm. In three sections with a silver band inscribed "HNC to JTC 1841/ C. Laurent A Paris 1825Brevete." Photograph is of a similar piece in the collection of the Metropolitan Museum, NYC. *90.10. Huntington, NY. Oct. 11 '89.

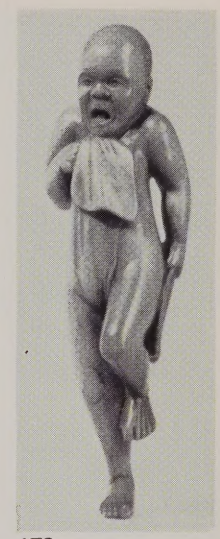
Antiquities

Roman

170 Corinthian capital. White marble. 53.0 x 52.0 cm. Flowerettes and volutes of abacus damaged. Greek inscription along border of abacus: EYCTAHHW. May bear inv. no. 36. *90.19.1. Rome, Italy. Oct. 1 '89.

171 Corinthian capital, ca. 100-150. White marble. 32.0 x 32.0 cm. Abacus severely damaged. May bear inv. no. 32. *90.19.2. Rome, Italy. Oct. 1 '89.

170



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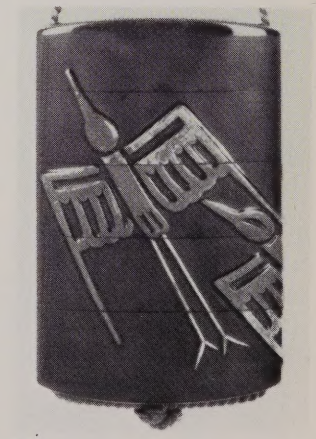

174

Oriental Art

175

177

Japanese

172 HOJIKITSU, Yamada (d. 1872). Netsuke. *Old Man After Bathing.* Boxwood. Ht. 8.6 cm. Signed: Hojikitsu by Yamada Hojikitsu. *90.87.12. Haifa, Israel. Nov. 12 '89.

173 15th century. Incense container. *Two Deer Under a Maple Tree.* Gold maki-e with a leaden rim. 7.0 x 5.5 x 2.8 cm. Signed. *90.87.8. Haifa, Israel. Nov. 12 '89.

174 Inro. *Cranes.* Lacquer with mother-of-pearl and lead inlay. 7.0 x 4.6 x 1.4 cm. *90.87.2. Haifa, Israel. Nov. 12 '89.

175 18-19th century. Inro. *Danse Macabre.* Lacquer with white takamaki-e and bone inlay. 8.0 x 6.0 x 2.5 cm. *90.87.6. Haifa, Israel. Nov. 12 '89.

176 TOJYU. 18-19th century. Inro. *Long-legged Ashinaga and Long-armed Tenaga.* Lacquer with gold maki-e. 8.9 x 4.3 x 2.8 cm. Signed: Tojyu. *90.87.5. Haifa, Israel. Nov. 12 '89.

177 18-19th century. Inro. *Seated Male Figure.* Lacquer with carved ivory inlay. *90.87.4. Haifa, Israel. Nov. 12 '89.

178 19th century. Inro. *Hoozuki Flowers.* Black lacquer with gold maki-e. 7.7 x 5.2 x 2.2 cm. *90.87.3. Haifa, Israel. Nov. 12 '89.

179 18th century. Incense container. *Deer.* Mother-of-pearl inlay. Ht. 2.1 x diam. 6.6 cm. *90.87.10. Haifa, Israel. Nov. 12 '89.

180 KORIN, Ogata (1658-1716). Tobacco pouch. *Pine Trees and Tortoises.* Lacquer with gold maki-e and mother-of-pearl inlay. 8.0 x 5.5 x 6.9 cm. *90.87.7. Haifa, Israel. Nov. 12 '89.

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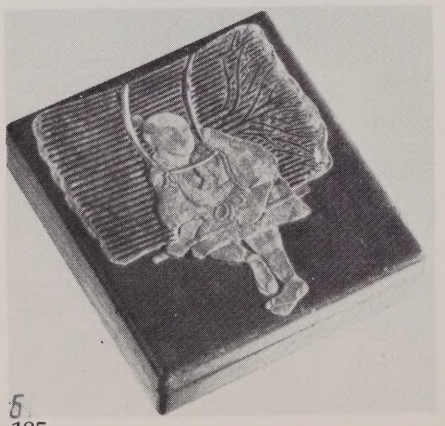


185

181 19th century. Netsuke. *Chinese Warrior.* Ivory. Ht. 8.4 cm. *90.87.11. Haifa, Israel. Nov. 12 '89.

182 19th century. Netsuke. *Wolf Carrying a Woman's Head.* Boxwood. Approx. 4.4 x 9.0 cm. *90.87.13. Haifa, Israel. Nov. 12 '89.

183 19th century. Octagonal container. *Hotei, One of the Seven Gods of Good Luck.* Gold maki-e. Ht. 1.5 x diam. 7.5 cm. *90.87.9. Haifa, Israel. Nov. 12 '89.

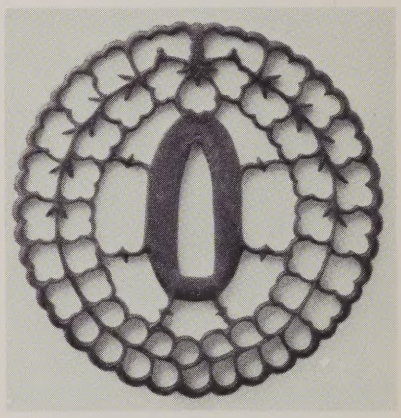
184 17th century. Suzuri Baku. *Carriage, Chrysanthemums and Autumn flowers.* Lacquer with takamaki-e. Approx. 24.0 x 22.3 x 9.0 cm. *90.87.14. Haifa, Israel. Nov. 12' 89.

185 18-19th century. Suzuri Baku. *Farmer Carrying Firewood.* Wood with gold and mother-of-pearl inlay. Approx. 26.8 x 25.5 x 4.4 cm. *90.87.15. Haifa, Israel. Nov. 12 '89.

186 Tsuba. *Shoki - The Demon Queller.* Chased and engraved brass with gold and shakudo inlay. 7.3 x 7.0 cm. *90.87.1. Haifa, Israel. Nov. 12 '89.

187 18-19th century. Tsuba. *Wisteria Flowers and Paulowina Leaves.* Iron. D. 0.5 x diam. 8.4 cm. *90.87.16. Haifa, Israel. Nov. 12 '89.

186



187

184

Index

Agooch, R. 49
Aitken, R. I. 100
American
  Paintings, Pastels, Mixed Media Works, Watercolors 1-17
  Prints, Drawings 76-77
  Sculpture 100
  Ceramics, Pottery, Porcelain 121
  Folk Art 145-47
  Silver 164, 167
Barlow, F. 39
Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 18-21
  Ceramics, Pottery, Porcelain 120
Ber, A. van 37
Boermans, J. 152
Boulware, B. 121
Bout, P. 54
Brandt, J. von 74
Briot, F. 165
Bruchon, E. 108
Bruvel, G. 95
Canadian
  Paintings, Pastels, Mixed Media Works, Watercolors 22-25
  Prints, Drawings 78-80
  Sculpture 101-4, 118
Cao-dali 26-27
Cassatt, M. 76
Chinese
  Paintings, Pastels, Mixed Media Works, Watercolors 26-27
Colville, A. 78-80
Constable, J., School of 42
Corot, J.-B.C. 59-60
Courtaya 127
Cowle, G. 128
Czechoslovakian
  Paintings, Pastels, Mixed Media Works, Watercolors 28
Dutch
  Paintings, Pastels, Mixed Media Works, Watercolors 29-38
  Prints, Drawings 81-90
  Candlesticks, Candelabra, Lamps 119
  Ceramics, Pottery, Porcelain 122
  Clocks, Timepieces, Watches 129-32, 144
  Liturgical Objects 152-58, 161-3
  Books, Documents, Manuscripts, Maps 168
Duveneck, F. 77
Duvieux, H. 61
Earle, L. C. 1
English
  Paintings, Pastels, Mixed Media Works, Watercolors 39-48
  Prints, Drawings 91-92
  Sculpture 105-6
  Clocks, Timepieces, Watches 128, 133-36, 141, 143
  Silver 166
Ensor, J. 18
European
  Paintings, Pastels, Mixed Media Works, Watercolors 49-53
Fenner-Behmer, H. 68
Flemish
  Paintings, Pastels, Mixed Media Works, Watercolors 54-55
  Sculpture 107
Fowles, A. W. 43
French
  Paintings, Pastels, Mixed Media Works, Watercolors 56-67
  Prints, Drawings 93-95
  Sculpture 108-11
  Clocks, Timepieces, Watches 127, 137-40, 142
  Furniture, Accessories 148
  Silver 165
  Musical Instruments 169
German
  Paintings, Pastels, Mixed Media Works, Watercolors 68
  Ceramics, Pottery, Porcelain 123-26
  Ivories 151
Hallet, J. J. 57
Harpignies, H. 94
Hausenblas, J. 28
Hermans, A. 158
Hill, D. O. 44
Hojikitsu, Y. 172
Houpels, R. 52
Hulst, J. van der 19
Inro 174-78
Italian
  Paintings, Pastels, Mixed Media Works, Watercolors 69-73
  Prints, Drawings 96
  Sculpture 112-17
  Ceramics, Pottery, Porcelain 124
  Furniture, Accessories 149
  Liturgical Objects 159-60
Japanese 172-187
Korin, O. 180
Lamorinière, J. 62
Landon, C. P. 58
Laurent, C. 169
Leighton, Lord F. 106
Levinsen, S. T. 63
Lorain, C. 101
Lowry, L. S. 48
Lucas, L. 50
Luny, T. 40-41
Madou, J. B. 64
Manders, T. 161
McCulloch, H. 45
Meissen Porcelain Factory 125-26
Meurer, C. 2
Miereveld, M.J. van 29
Miller, J. 141
Milton, V. M. 66
Miró, J. 97
Moillon, L. 56
Momper, J. de, Attr. to 30
Morrice, J. W. 22
Musin, F. 20
Naysmith, A. Attr. to 46
Nepveu, N. le 142
Netsuke 181-82
Osborn, E. M. 47
Paulus, P. 67
Pieneman, N. 31
Picasso, P. 98-99
Picault, E. L. 109
Pissarro, C. 65
Polish
  Paintings, Pastels, Mixed Media Works, Watercolors 74
Pousette-Dart, R. 9
Prud'hon, P. P. 93
Rembrandt, H. van R. 81-89
Renard, L. 168
Riopelle, J. 23-24, 103-4
Roberts, G. 25
Roman
  Sculpture 170-71
Rot, D. 53
Roulley, A. and H. 143
Rungius, C. 3
Russian
  Icons 150
Rutgers, N. 162
Ryn, J. van, Attr. to 55
Saura, A. 75
Scherrewitz, J. 32
Schmidt, W. H. 33-34
Sellaio, J. del 69
Serra, R. 10
Sharp, J. 4
Shuttié, Z. A. 11-17
Snoeck, J. 35
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 75
  Prints, Drawings 97-99
Stubbs, G. T. 91-92
Suzuri Baku 184-85
Testa, P., Attr. to 96
Thevenet, L. 21
Tojyu 176
Tsuba 186-87
Vrijhof 144
Vroemen, J. 163
Wallace Silver 167
Wittkamp, B. H. A. 36
Wong, D. 102
Young, C. M. 6-8

Saint Jerome Teaching a Putto in a Landscape with Nymphs and Satyrs *by Pietro Testa. Lost in transit.*